The Wonderful World of Comix

3

- SPRING 1970 -

50¢

JACK KIRBY

FROM THE EDITOR'S DESK

To many people, three is a lucky number. Well, it appears it was extremely so to The Wonderful World of Comix.

This issue, there are wonderful pro front and back covers, a WWoC first. You will notice on the front cover a brand-new logo. Many people complained about the old one, so Randy Adams agreed to design a new one for us. How do you like it? Personally, we think it's very appealing. We also introduce rub-on letters to WWoC this issue. We think it tends to give the zine a more professional look. We're sure you do, too.

Speaking about professionals, how about the pros we have lined up in this issue? An interview with the top pro contributor to National, Marvel, and Warren, Neal Adams graces our pages this issue. Our front cover was done by Jack "King" Kirby and John Romita was kind enough to illustrate our back cover for us. We are also lucky enough to have spot illustrations by Dick Giordano ,Syd Shores and John G. Fantucchio.

Also, we welcome many new fan artists this issue and welcome back many old ones. Our new contributors are (in alphabetical order) Randy Adams, San De LaRosa, Gary Groth, Wade Hampton, Gordon Matthews, Mike O'Neal, Dave Russell, Aldo J. Stevenson and Dave Transou. Welcome all! Of course,contributions are still welcome.

How many of you out there could read the last issue in its entirety? Not many, I suppose! Some of the illegible garbage found here last issue will be here again, so don't look for it. We also introduce a ditto supplement to The Wonderful World of Comix in this blockbuster third issue. This ditto section is similar to the one that used to appear in "The Comic Crusader." It contains "The Wonderful World of Letters", our first contest, and other pieces of memorabilia. Hope you like it, and remember, it isn't a permanent fix for some offset pages, but an addition. We'd like to hear what you think about it.

Last issue's "The Super-Hero: The Vanishing American? has two postscripts this issue, one from the author himself, Buffy Vahland, and one from Dr. Frederic Wertham. Says Buffy: "I would like to retract the statement where I said that Aquaman and the Unknown would probably go one more saga to go. Since they are becoming [illegible]ess 'super', they will probably last a good while." Dr. Wertham has this to say: "I notice you/Buffy/ refer to me as 'Dr. Wertham and the other anti-blood-and-gore people.' Hmm! all people against blood and gore as potential [illegible]ment for the group?" No wise sayings. "I had nothing to do with the comics code." What do you readers have to say to these statements?

Buffy is also the head of a campaign to revive the Comics Code Authority. He wants every one of you readers to send his views on how you think the Code should be changed. His address is [illegible] Stanberry, Indiana [illegible].

Now, this part of the editorial is for you! Left open for discussion for you, the reader. There was just about no response to whether or not did if the Star Trek section, so it is again in this issue for the last time unless [illegible] from you [illegible].

How do you like the idea of having all spot illos relating to an article? We have been trying to fit every illustration into as article about that illo. For example, in the Neal Adams interview, we have illos of the Incal, the dive bib in The Spirit, Ra-Man, the cracked Kiel, Comic Letters, the drowned kid, and [illegible] Batboy. The is considered one of the finest Crusader's best artists), and Deadman. He currently writes and draws [illegible]. We feel it adds to the article, but it's beginning to become a pain. How do you feel about it?

You will notice the absence of Duplicate Man this issue. It was supposed to have been done by John Glaughlin, with a completely new look, but due to an illness, he was unable to meet this issue's deadline. He, instead, we were forced to substitute another super-hero/ science-fiction strip, 'The Raven'. Please send your comments...perhaps he will become a [illegible] entirely [illegible]

PRO-FILE

Neal Adams

This interview was conducted last June while Mr. Adams was inking Page 19 of Phantom Stranger #4.

WWoC: Please give me a history of you and your career.
NA: About a month after I got out of high school. I started working for Archie Comics. I worked for Archie Comics for about three months, and then I became assistant for the comic strip based on the "Ben Casey" television series. I was an assistant for that for three months, and then I started in commercial art. I worked in commercial art until I was twenty-one and then I landed the "Ben Casey" comic strip, based on the Ben Casey TV series. I had that comic strip for three and a half years and shortly after, I went in comic book work, still working in commercial art. I've done comic book work from then until now. Just recently, eight months ago (as of June 1969), I started working for Marvel as well as National.

WWoC: How old are you?
NA: Twenty...uh...eight. (At the time of interview)

WWoC: When did you first become interested in comic books?
NA: (In a 3-year old voice) When I was about three years old, I ate a comic book and I've been interested ever since.

WWoC: Have you gotten your style from any other artists?
NA: I steal, more or less the same as any other artist steals. At this point in my career, there are very few things I like enough to steal, but though my learning process, I stole. You can't learn without copying. Art is a method of copying something. You copy life, and put your own interpretation on it. Everything is copying. You can't create a piece of drawing without having to draw something, and the thing that you draw is something that you care copying, whether it is in artist's style, a photograph of a bus or a little kid, or a barrel of monkey spit.

continued on next page

PRO - FILE

continued from last page

WoC: Where do you get your ideas for stories?
NA: A lil angel comes down, and taps me on the head and says, "I've just left an idea inside your head", and I hatch it open, and there it is.

WoC: Is your job hard work?
NA: Well, ditch-digging is hard work, sewing shoulder patches on dresses is hard work, but I wouldn't consider drawing hard work. I work hard AT it, but I enjoy it. I don't consider something you enjoy hard work.

WoC: Did you pencil the last three panels in X-Men #59? It doesn't look like your style.
NA: Marie Severin did it.

WoC: Will you be writing, pencilling, and inking the new "Deadman"?
NA: Yes... definitely!

WoC: Do you think you're a better writer, penciller or inker?
NA: YES! No, I'm a more experienced penciller and inker, but I don't necessarily think that makes me less of a writer. I just haven't done as much writing as I've done pencilling and inking. Anyway, I'd be the last one to judge that. I'd leave it up to other people.

WoC: Do you like working with Stan Lee?
NA: I like working with anybody who cooperates.

WoC: Who inks your artwork the best?
NA: Dat's one o dose difficult questions. I pencilled an Enemy Ace that Joe Kubert inked, and he inked it better than anyone else could ink it in Joe Kubert's style, and that's the way I intended it to be inked. As far as my OWN style, Tom Palmer, naturally, is closer than anybody else. Mostly because he uses a pen, and he's very conscientious.

WoC: How do you compare National to Marvel?
NA: I don't compare them. They're two different companies and they operate two different ways. They both have their way of doing things, and they're both satisfactory to their own particular business.

WoC: Do you think it's as easy for amateurs to turn pros today as it was in the 40's?
NA: Not at all. Nowadays, you have to be as good as the best. When I got into drawing Archie comics, I had to draw Archie comics like DanDeCarlo. In the 40's, people were working in comic books when they were thirteen years old or sixteen years old.

WoC: Do you have any advice for aspiring young comic artists?
NA: Yes, I do. Since this is such a flexible field, and since this is such a difficult field, I would hope that any aspiring artist would get involved in learning how to draw in case they don't get into comic books. Learning how to draw will allow you to make a living in almost any end of the art field, where learning how to draw comic books specifically might turn you out of a lot of other fields. So learn how to draw.

WoC: Who is your all-time favorite comic artist?
NA: All-time favorite comic artist--That's a difficult question to answer because artists work in so many different styles, and I like too many different artists for too many different styles to pin it down to one, so I really couldn't tell ya. SOME of my favorite comic artists are Al Williamson and Joe Kubert. Gil Kane USED to be a favorite, then he sort of slipped down from being a favorite, and now he's going back up again, because his stuff is getting better lately. Better artists who know how to draw, rather than have a style, are favorites.

WoC: What are your objections to comics?
NA: My objections to comics generally, are that they're not written as well as they're drawn. They're also not priced high enough, because when I was a kid, a very small kid, comic books were ten cents. Now they've jumped to to fifteen cents, and the economy has jumped maybe 500% since then. To me, when I was a very small kid, a dime was a lot of money. Today to a kid, a dime isn't a lot of money, even sometimes a dollar isn't a lot of money, and unfortuna tely, people who own newsstands or places where they sell periodicals are not interested in selling something for fifteen cents when they can sell a magazine for $1.50. There's no way for comic books to compete in the market for periodicals.

(continued on page 19)

THE IRRECONCILABLE INHUMANS

BY GARY GROTH

Author's Note: Before actually getting into the text of my article, I would like to make it perfectly clear that I AM NOT against Marvel in any way, as this article MIGHT suggest. Nor am I one of those true-blue loyal Marvel Maniacs that thinks everything Marvel does is GREAT. Marvel needs all the constructive criticism it can get, and zines like Neal's, THE WONDERFUL WORLD OF COMIX are here to give it to it. Onward....

Truly one of the most Fantastic and Wonderous of Stan Lee's many creations are those known as "The Royal Family of Inhumans". They are indeed wonderous and fantastic, but let's take a closer look at them from their inception in Fantastic Four #45 to the present.

I doubt if Lee knew the after effects of creating Medusa (Medusa when he introduced her in Fantastic Four #36. Medusa's character, personality, AND power (s) were handled quite differently than today. From a cold, ruthless, all powerful villianess, she evolved into a warm, tender-hearted, rather weak sister of Crystal. Some twist! Lee seems to have trouble keeping up with how powerful his heroes and villains are. In Fantastic Four #36, the Wizard stated: "She, (referring to Medusa) might be more powerful than we (referring to himself, the Trapster, and the Sandman)". Now, her power is rather insignificant when compared to the old Frightful Four and those of her fellow Inhumans....!

Consider Crystal now. It seems that she has power enough to rival all the Inhumans out then some. In Fantastic Four #61, the Exquisite Elemental entered the lives of the Fantastic Four as a replacement of Sue Richards. The power she showed in that single issue against the Wizard was devastating! Unbelievable! She ran rough-shod over the wizard. Why didn't she do the same to the Mole Man in FF #3? And to the Seeker who jeopardized the entire race of Inhumans? Johnny Storm will probably get an inferiority complex over this. Who wants his girl friend to be bigger and stronger than himself? Certainly not I!

Black Bolt's character has been handled quite well. Having him dumb (as in speechless) was a stroke of genius on Lee's part. This was highly original--unless there was some obscure Golden Age character that was dumb that I don't know about. Although Black Bolt is a highly original super-hero, his powers and the extent of the aforementioned are often confusing.

When the Fantastic Four first met the Inhumans, it was in a battle royall--The Thing in one corner and the rest of the groups in another. The Thing was most definitely winning over Black Bolt when Karnak stepped in to carry away Black Bolt away from a pretty embarrassing fight. The Thing would have, and could have finished him off, if not for Karnak. Now Black Bolt possesses several new powers not exhibited in that old fight: power blasts that he emits through his hands, turning water into a solid, etc. Why didn't he use these powers in his fight with the Thing?

Why must Stan keep inventing new powers for these heroes? Black Bolt protects Maximus against all the other Inhumans...but for what reason? Sure, he's his brother, but should that give him the right to withhold a cousin from justice? Maximus twice tried to murder the Royal Family, and at the same time tried to destroy the entire human race. The Fantastic Four should have brought him to justice! Of course Maximus might have already been imprisoned and paroled as I have no idea of what the penalty is for trying to destroy the human race. Has anyone figured out Maximus' real power? (Talk about cliche's-"Brilliant Madman", boo boy!)

Karnak is the worst Inhumn; both character and costume wise. Karnak's power seems to dwindle with each issue.

(continued on page 12)

THE SPECTRE
-ADAMS-
5/11/69

The RAVEN
THE MAN-BIRD
MANY ARE THE EXPERIMENTS DONE BY SCIENTISTS THESE DAYS/OFTEN THESE EXPERIMENTS GO AWRY. THIS STORY COULD TAKE PLACE IN ONE YEAR OR ONE HUNDRED YEARS. TELEPORTATION (MOVING ATOMS FROM ONE PLACE TO ANOTHER) WAS STILL A MYSTERY.
TELEPORTATION EXPERIMENTS OFTEN FAILED.
HE... HE'S GONE!
UNTIL FINALLY, ONE ORGANIZATION GOT A MESSAGE FROM THE PRESIDENT...
... AND YOU SHALL BE KNOWN AS THE RAVEN. YOU SECRETARIAL AGENTS WILL WEAR FEATHERED UNIFORMS. & SINCE SECRECY IS THE ESSENCE, YOU WILL BE FORTIFIED BY ONLY THE PRESIDENT OF THE UNITED STATES. WILL BE LIMITED TO THE LETTER...
AFTER SEVERAL YEARS, THE FIRST GOVERNMENT TELEPORTY WAS READY, BUT...
WE HAVE NO VOLUNTEERS!
VOLUNTEER?
BUT YOU'RE RETIRED, AND IT'S VERY DANGEROUS!
I HAVE NOTHING TO LIVE FOR. MY WIFE IS DEAD AND MY DAUGHTER IS MARRIED!
FINALLY, THE BIG DAY ARRIVES...
THIS HAD BETTER WORK!
5 SECONDS
BURDEN CLUTCHES FLIES THROUGH FATEFUL WINDOW...
YOU CAN GET INTO THE CABINET & MAKE SURE THAT WINDOW IS OPEN TO PROVIDE SOLAR ENERGY FOR OUR POWERS!
...AND ENTERS THE FIELD OF TELEPORTATION... THE ATOMS OF MAN AND BIRD ARE MIXED...
UNTIL AT LAST—

IT INSTINCTIVELY LIFTS ITS ARMS AND FLIES TO FREEDOM...
WH...WHAT'S HAPPENED... BOWANKS TO... ME? BOWANKS
WAIT-- COME BACK!
W...WARN...NING! NO ONE...WILL BOTHER ME...HERE!
WARNING! RADIATION! DO NOT PASS THIS POINT! U.S.A. GOVERNMENT
LANDING AT A DESERTED CAVE...
I WILL EMBRACE SOLITUDE AND OTHER THINGS TO RESTORE ME TO... NORMALL!
ENTERING THE INNER CATACOMBE OF THE CAVE...
THIS WILL BE MY...HOME! IT SEEMS PERFECT!
DAMN!
WHAT POWER... I MUST BE CAREFUL HOW I... USE IT!
I CAN'T... UNDERSTAND IT! MY BRAIN... BECOMES DULLER AND... I'VE GROWN MORE INSTINCTIVE! I'VE BECOME A FREAK!
2

SEVERAL DAYS LATER...
YOU MAY START DISMANTLING THE APPARATUS!
NO! STOP!
I THOUGHT YOU OF ALL PEOPLE WOULD WANT THE PROJECT STOPPED!
NO! I NEED THE AID THIS PROJECT... CAN GIVE! IN... RETURN, I'LL HELP YOU!
SO BRAIN AND GETHER FOR
INSTINCT WORK TO-A COMMON CAUSE...
YES! INSTINCTIVELY I FEEL... THIS IS... RIGHT!
GOOD!
AFTER MANY MONTHS, A-GENT R & "NEST" S A COMPLEX OF COMPUTORS AND MACHINES.
I MISS... MY... DAUGHTER! I MUST... SEE HER!
I HAVE A TELE-PORTER IN ALL THESE CITIES I CAN GO ANY-WHERE IN... SECONDS!
CONGRATULATIONS! NOW WHAT DO YOU WANT? MACHINERY!
HIS CURIOSITY OVERPOWERS HIM AS HE SEES HER AT A SHOPPING AREA NEAR HER APARTMENT...
THERE SHE IS!
PEPSI 25 fl. Bottles 3-69¢
SUDDENLY...
HAND OVER THAT PURSE! MAKE IT SNAPPY!
EEK!
AIE!
3

THE QUICK-TEMPERED MAN-BIRD IMMEDIATELY REACTS...
DROP THAT GUN!
UGH!
CLUB
SALE
$1.00
SAU
4
OW!
YOU... THIEF!
YOU CAN'T ESCAPE ME!!
PAN!' PAN!'
EYOW!
MY INSTINCTS TELL ME TO SCRATCH HIM!
SECONDS LATER...
SCRATCH!
HE'S UNCONSCIOUS! HE WON'T BOTHER MY DAUGHTER ANY MORE!
WOW! THAT WAS TERRIFIC! WHO... WHAT ARE YOU?
I'M A MAN--UH, NO--I'M A RAVEN--UH--
BAH! I... CAN'T WASTE TIME... TALKING!
DID YOU HEAR WHAT HE SAID?
HE SAID HE WAS A RAVEN!?
THE RAVEN-- HE MUST BE A NEW HERO OR SOMETHING!
AND THUS THE RAVEN, A NEW HERO, BURSTS UPON THE SCENE...
WRITTEN AND ILLUSTRATED BY NEAL S. POZNER
4

MEANWHILE, BACK AT THE WESTERN FRONT

by Gordon Matthews

Don't ask me why, but everyone seems to like war. Yeah. We have war movies and war tele vision shows and GI Joe dolls, so I suppose it is only natural (assuming that liking war is natural in the first place) that the comic field be infested with war comics.

The reason for children being brought up with toy guns and toy grenades and toy tanks and soldiers and all that other rubbish is to perpetuate a strong nationalistic feeling, I suppose. After all, we want to be sure our children grow up to hate bigots and Jews and niggers and loath those awful mad-dog communists and all those other goddam worthless foreigners (that statement, lest some clot misinterpret my meaning, is not to be taken literally).

But, at any rate, we have before us popular war. I guess it just can't help but be popular because it's so glamorous and such good clean fun, not like that awful sex. God, don't you wish we were off in Vietnam right now so we could be having fun shooting off those crummy no-good dirty reds Hey, I've got an idea that's almost as good-- let's get some rifles and clamber up on top of a building and as pedestrians walk by...

Perhaps, Dr. Wertham does have a few valid points in his fight against violence. But, lest I digress so much as to forget the main topic altogether, I had best get back to it; war comics.

Uch.

War comics would seem, for the most part, to complement nicely (?) all the toy guns, etc. Probably the very worst is Sgt. Fury. I. tells the tale of a group of righteous good guy American supermen, as opposed to the Nazis, which seem to fluctuate between incompetent bumbling asses (which is putting mildly, if you're going to have six or seven guys without evenn any super powers taking on a whole German army) and scheming sly cold-blooded rats that make Fu Manchu look like Little Orphan Annie, or are at least intended to(they may not be half as cunning, but as far as sheer evil goes, old Fu is like Casper the friendly ghost when compared to a comic book Nazi). So, that makes these war comics propaganda.

Doesn't it? But it wouldn't seem that we would need propaganda to support a war that was finished and won over 20 years ago. Right now the (West) Germans and the Japanese are good buddies, so why should we toss racial slurs at our friends? No, war comics concerning World War II don't even rate as high as propaganda. Only--garbage. Appealing to the warmongers and bigots.

Amazingly, there is one decent war comic, that one being, of course, Enemy Ace. For once, thank the ghods, war is not portrayed as a fun thing for sadists. The horrors of war are at last revealed--not in full, but at least in part.

Way does Enemy Ace succeed where all the others fail? All of the other war comics are centered mainly around plot. The only thing that matters in the stories are gimmicks. The people involved are cardboard figures, and there is seldom any message, discounting the theme of KILL!KILL!KILL!

However, in ENEMY ACE, the accent is on characterization and theme. Rittmeister Von Hammer is a human being. He thinks and feels just as much as anyone waving a red, white and blue flag.

And that is itself contributes to the theme end of the stories. In other war comics, the Enemy, be he German, Japanese, or Viet Cong, is just a target in a shooting gallery. He is not even a human being, he's just there for the good guy to shoot at...Of course, we know that that isn't true. Don't we? Unfortunately, there are many people who think in such a warped manner. If there weren't, there obviously wouldn't be wars. Wars might be summed up as a lack of realization of individuality. The Viet Cong thinks through the first person too. He is fully as much of an individual as anyone.

The theme continues by portraying war as an ugly beast, as the totally undesirable horror that it is. Pity Von Hammer. He is not a brainwashed clot killing for the sheer pleasure of it. He realizes that killing is a wrong and shameful thing. But yet, he must kill. He is caught in a maelstrom between his perverse moral convictions and the necessities of war. He is the most tragic person in comics today.

And he is a better person than most of us.

The End.

don't expect to do anything important. I don't have any plans. You do things according to the way they turn up, then I'll try to get my hands into it. If things don't turn out the way I think they will, I may not even be in comic books if I find comic books are not doing the kind of job that I think they can do. If the writing doesn't get better and I don't enjoy myself any more, I'll do whatever I enjoy. If it happens to be advertising art, that's what it'll be.

WHoC: Let's hope it isn't! Thank you very much for the interview!

PRO-FILE

continued from page 4

WHoC: What are your plans for the future

NA: Well, first mayor, then governor, and THEN president! Outside of that, I

THE IRRECONCILABLE INHUMANS

continued from page 5

It helps the rest of the family in only the most insignificant and trivial cases. He didn't help Reed Richard's escape from the Negative Zone, nor did he help in the FF's battle with Psycho-Man or breaking through Maximus' cage. His power has been used less frequently, and when used is used very sparsely and with little power behind it.

I have always liked Gorgon, from his very first appearance in Fantastic Four #44. He seems to have power to rival that of Black Bolt, and might make a better ruler. He had a manner about him-- his quick flaring temper, the mysteriousness that was all about him--that was somehow lost in the shuffle.

Now I come to the biggest problem the Inhumans have. Take a look at page 10, panel 1 of Fantastic Four #59 and you can plainly see what my complaint is. There must be a thousand Inhumans on that page. Shee! Talk about overpopulation! What we have here is another Justice League of America one hundred times over. Remember the time when Lee stated that he always concentrated on each super-hero? He even concentrated on supporting characters like the Colonizers and the Recorder,

The Inhumans all have a different extra power, and when put together, I doubt whether anything or anybody could stop them. They could in all probability, take over the world if they so wished. Lee (or whoever writes that particular Inhumans saga) can't possibly hope to give each of the Inhumans a different characterization: a different personality.

None-the-less, the Inhumans are a success. Stan has dropped hints around that they may be getting their own mag soon. A nd with the number they are now, they're sure going to need it. (Editor's note: The Inhumans will be getting a book shortly, Amazing Adventures, co-starring the Black Widow. Thanks to the Comic Reader for this info.)

FROM THE EDITOR'S DESK

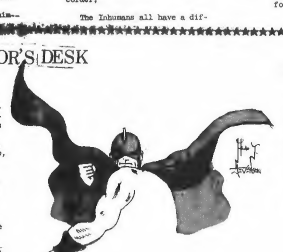
(continued from Page 2)
permanent replacement.

I am proud to announce The Wonderful World of Comix is in an organization known as Glide Fanzines in good company with such other top fanzines as Fantastic Fanzine, Riffery, The Essence, Quintessence, and others.

The new features, Meet the Fan, and Report From Sweden, are first appearing in this issue. Let us know what you think of each.

Now on to vital statistics. We have brand new ad rates:

Offset Ads:
Full page (11x17 reduced to 8½ x 11) $2.50.



Half page (11 x 8½ reduced to 5½ x 8½) $1.50.
Quarter page (8½ x 5½ reduced to 4¼ x 5½ $1.00.
Ditto Ads:
Full page (8½ x 11) $ .60.
Half page (8½ x 5½) $ .35.
Inserts:(125) $.25
All offset ads must be camera ready and all ditto ads must be on a ditto master.

Back issues are still available. Please order if you haven't already.
The Wonderful World of Comix #1 - $ .50
The Wonderful World of Comix #2 - $ .50

THE WONDERFUL WORLD OF COMIX-Volume 1, Number 3/Spring 1970/ Published irregularly by Neal S Pozner/Price 50 cents/Mailed flat in an envelope/No subscriptions past #4/Ad rates and Back issues See above/Editor-Neal S. Pozner/ WoOE Anne Dr/Seaford, N.Y 11763/ Phone: (516) CA 1-0537/Contributions welcome and appreciated.

MEET THE FAN (IN)

JOHN McLAUGHLIN

WWoC: What first got you interested in collecting comics?
JM: Well, like many fans, I started out as a Parvelite. It was a copy of Thor that got me collecting. I imagine Kirby's art and Lee's writing, above all else, got me hooked on Journey, Tales of Suspense, Tales to Astonish, the X-Men, and the F.F. were the only ones I bought besides Thor. Discovering Turrean, Kurrak and Magnus; as well as Green Lantern and the books Joe Kubert worked on at DC was like the opening of a new world to me.

WWoC: How did you get into fandom?
JM: I had been corresponding and trading comics with Jim Pinkoski for a couple of months when he drew my attention towards Joe Robertson and his "fanzine" called CONCUSSION. Since my copy of CNC #2 reached my eager hands, I've been a member of comics fandom.

WWoC: And how did MCR come about?
JM: Mainly from inspiration. Inspiration which came mainly from Concussion. I wanted to do what Robertson was doing; so Randy Adams and I got together for a few months, and slowly assembled MCR #1.

WWoC: How would you compare MCR #1 with MCR #2?
JM: There's about as much in common between those two issues as there is between Star Fan #1 and Heroic #1. In fact, if I didn't know better, I'd say that different people did MCR #1 than those that did MCR #2.

WWoC: What fanzines have you contributed to?
JM: Besides MCR, there's The Collector's Chronicle #1, 2 and 3; Heroic #3, 4 and 5; All Dynamic #2 and 3; Wonderful World of Comix #2 and 3; and a lot of my work will be appearing in Introspect (Aldo Stevenson's and Rich Vega's zine) #1.

WWoC: What do you look for in a fanzine?
JM: Art is my first interest. Then I look for good text.

WWoC: What do you think of fandom?
JM: There's too many idiots that seek personal glory in publishing crudzines; but other than that, it's one hell of a lot better than it was two years ago. Give it five more years or so, and we should be enough in numbers to do something that will influence the pro publishers more than we do now. Though fandom numbers close to 10,000, we are only a mere third of comics readership.....And, as some pros have said: "fandom can go burn in hell" -- the sad part of it is, it's true. We just don't have the influence we should have.

WWoC: Who are your favorite artists in fandom?
JM: I couldn't actually list them in order of preference, but my favorites include: Jim Pinkoski, Bob Kline, Tom Christopher, Bob Juanillo, Richard Corben, Kenneth Smith, Dennis Fujitake, John Pantucchio, Richard Buckley, Marty Greim, George Metzger and Joe Deutsch.

WWoC: What part of fandom are you most interested in?
JM: I could be called a "borderline" fan. I favor SFantasy no more than I favor comics. Both have their advantages and drawbacks, So, until anything spectacular happens in one or the other, it'll be a borderline fan I'll stay.

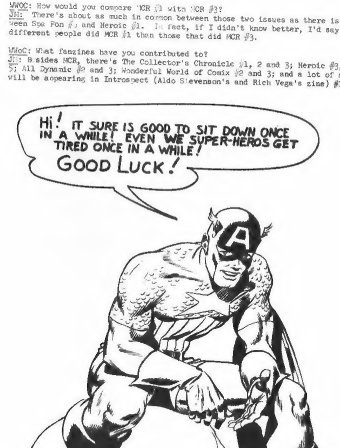
WWoC: Is it true that you will soon be contributing to MCR OF HORROR?
JM: It's a possibility (And I won't go any further than that.)

WWoC: Who are your favorite artists from the past and present?
JM: Starting with my "top four" favorites, in order of preference are: Frank Frazetta, Neal Adams, Jim Steranko and Jeff Jones. I couldn't attempt to list in preference my other favorites but I will mention their names: Joe Kubert, Jack Kirby, Will Eisner, Steve Ditko, Alex Raymond, Jerry Grandenetti, Russ Manning, Dan Adkins, Gray Morrow, Al Williamso _Billy Graham, Ernie Colan, Burne Hogarth, Virgil Finlay and Hal Foster.

WWoC: Is it true that you're discontinuing MCR #4 to do an all-pro zine?
JM: Yes, more or less. MCR #5, when it appears will be more like a pro magazine, in the category of Larry Ivie's MONSTERS & HEROES.

WWoC: Which do you think you're better at: drawing or writing?

(continued on next page)



REPORT FROM: SWEEDEN

By Svante Kjellberg

The comics situation is getting better each day in Sweden. Like you, we had a big anti-comics movement in the fifties, inspired by your "dear" Doctor Wertham. Sophisticated comics like B.C. and Peanuts have made it acceptable and they are now treated as any other kind of art. Unfortunately, it is still considered rather childish to read adventure comics like Flash Gordon and Mandrake. The interest is, however, also big for this kind of comics. I have seen a lot of political and sociological analysis of them in the papers. The school authorities have also ordered books and are displaying exhibitions showing the political contents in the comics. They are being accused of being fascist and full of racial prejudices and Pro-American propaganda.

Swedish comics fandom has just recently been organized. There is an exclusive club with no other function than to give a yearly prize to the best Swedish and international comics. Two recipients of the price are Hal Foster and Charles M. Schulz. In close contact with the academy is SKRIBENTSAMARBETET, (Comic Promotion Association) of which I am vice head. It is only 2 years old and has two hundred members. We publish a small fanzine called "Smu". Unfortunately, it is only in Swedish, so it is of no use to Americans. We have also started to build up an archive with material about comics(books, fanzines, articles, and so on) We are interested to come in contact with people who have this kind of material to lend us for copying. Although we have not made any sales drives for SMU, there are several public libraries that subscribe to it.

Our members are a very heterogeneous group. Most of us are, of course, ordinary comic consumers of all ages. But some are students at the university in subjects such as history of the arts and sociology. Some are artists, journalists, or professionals working at different comic publishing houses. All these members contribute their share to the association.

MEET THE FAN

(continued from last page)

JH: I enjoy both to the same extent; and feel though I'd rather be an artist, that I'm better equipped as a writer.

WhoC: What writers and/or artists have influenced you the most?
JH: In drawing: Hogarth, Steranko, Adams, Frazetta and Pinkoski. In writing - De Camp, Howard, White and Ellison.

WhoC: How long does it take you to pencil-in a page? Inkein?
JH: It depends on what mood I'm in at the time, and what I'm working on. On the average, I'd probably guess that I spend about 30 minutes in pencilling a page. As for inking, if the pencilling is clear and defined, I whiz right through it, spending about 15 minutes per page. If I have to do any redrawing, it takes longer..often longer than it takes me to pencil a page.

WhoC: What materials do you generally use in your inking?
JH: An 8-pen Rapidograph pen set, a good inking brush and sometimes I use a crow-quill pen and lithograph crayon.

WhoC: Lithograph crayon?
JH: For shading. I use the litho crayon along with zip-a-tone, pencil and --ah to shade. The crayon, if used lightly--like the way you color in a colorin' book, produces a tiny black area that can be photographed without screening. I used a regular black Crayola for the Bran Mak Morn illustration I did for The Collector's Chronicle #2. A litho crayon works much better.

WhoC: In closing, what are your plans for the future?
JH: I'd like to go pro; become a professional illustrator and writer. Then, I'd also like to work as a printer. As for MCR, well, I'll continue to publish it as long as it's wanted.

Most of more observant fans will notice the Pantucchio sketch above as his only contribution this issue. The reason for this is the terrible threat of the deadline drew nearer and nearer with no contribution. Finally, I was forced to use only a sketch he sent me in a letter. I hope to have more by his next issue.

STAR TREK

Featuring

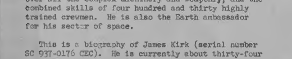
CAPT. JAMES T. KIRK

(William Shatner)

By Neal S. Pozner

Captain James T. Kirk is the master of the U.S.S. Enterprise, the largest and most modern vessel in the Starfleet Service. He also holds absolute control over all the complex machinery and weaponry, and the combined skills of four hundred and thirty highly trained crewmen. He is also the Earth ambassador for his sector of space.

This is a biography of James Kirk (serial number SC 937-0176 CEC). He is currently about thirty-four years old and was born in a small town in Iowa. When he was fourteen, he became one of the sole survivors of the mass murders of Kodos the Executioner on Tarsus IV, although many of his friends were not. Currently, he and one other person are the only ones alive to have witnessed these executions. (See "The Conscience



of the King"). At the minimum age possible, seventeen, he entered the Space Academy as a midshipman. There he was friendly with a practical joker named Finnegan. Kirk was very diligent in his studies, and Finnegan always harrassed him. He had one of the three romances of his life in the Academy with a young woman named Ruth. (See "Shore Leave.") When he graduated in the top five percent, he left formance, and she eventually married. Because of different life philosophies, he later split up with another love, Lieutenant Commander Areel S aw (who appeared in the episode "Court Martial"). Dr. Janet Wallace (who appeared in "(The Deadly Years") was his third love. She would not give up her career in Science. He would not resign from Space Service, hence, he has never been married. Actually, he considers himself "married" to his ship, and feels that there is no room in his heart for a woman. His father is dead, and his mother and nephew are living on Earth. His only brother Sam, and Sam's wife were killed in a planetary disaster. Kirk does not have many hobbies, but he does play chess with Mr. Spock, works out in the gym, and enjoys reading classic literature.

Kirk has commanded the Enterprise for four years now, replacing Captain Christopher Pike, and was the youngest Academy graduate ever to become a Starship captain. He has received many commendations and medals. Some of these are the Palm Leaf of Acnary peace medal; the Grenadite order of tactics, class of excellence; and the Prentaries ribbons of conservation, classes first and second. Some of his awards of valor are Medal of Honor, silver palm with cluster; three times wounded, honor roll; Galactic citation for scandalous gallantry; and Grenadite order of Merit.

Captain Kirk is a peaceful man. He will not kill, even in the most desperate situation, unless he has to (An example of this is the episode "Arena"). He is an idealist. His mind is a computer when getting the Enterprise out of tough situations. Kirk knows and likes most of the crewmen on the Enterprise, but the only ones he confides in are McCoy and Spock, although he frequently asks for the advice of the many specialists in the various fields. Even if he takes this advice, and it turns out to be wrong, he blames himself.

William Shatner was born in Montreal, Canada. He went to McGill University and graduated with a B.A. in 1952. He played Shakespeare at that time. Shortly after, he went to Broadway to appear in the show Tamburlaine. Soon after, when he returned to Canada, he married a Canadian actress named Gloria Rand. He has two daughters ages nine and six. He later returned to New York, where he was kept busy with many jobs. Then he went to Hollywood and did Westerns. When he was offered the role of Capt. Kirk in Star Trek, he was intrigued with the job, so he accepted it. While doing Star Trek, he got up about 6 A.M. and returned home about 9 or 10 P.M. He often made suggestions which were incorporated in the final script. Said Leonard Nimoy, "It's great working with Bill Shatner. He's a pro and a gentleman, and he has a wonderful sense of humor. We break each other up with gags between takes. We need some comedy relief off screen--the show is so intense."

Bill Shatner is currently appearing around the country in various plays, and is co-authoring a pilot for another series. He has recently appeared in such shows as "Hollywood Squares" and "Name Droppers".